

## WITH THE PLAYS AND PLAYERS IN CHRISTMAS WEEK

By LAWRENCE REAMER.

**G**ERTRUDE KINGSTON is an uncommonly finished and intelligent actress not unusual to the clever interpreter of *Catherine the Great*, but was still not too old last spring to issue from her retirement and act the profane noblewoman in "The Dancer." Miss Kingston is realistic in the very best sense of the word. Her diction is admirable, her action eloquent but restrained and her gamut easily comprehends dramatic as well as humorous outbursts. If she is deficient in any of the qualities which she might need in other plays, that would seem to be in the expression of deep emotion. But there are no such demands in her present programme, as whether as the Empress of Russia or *Ermyne*, the masquerading English lady's maid, her acting is delightful. She has the technique of her art at her fingers' ends.

There was a cruelly indifferent and meagre audience at Maxine Elliott's Theatre on Monday night. This is all the more inexplicable in view of the ability of Shaw to do what the managers call "draw." Almost no other playwright now active in the theatre makes the same appeal to the public as he. Whatever his work may be in the long run, it is at least sure of a hearing. Many other playwrights would be happy to possess the same sympathy from the public, but unfortunately such consideration is reserved altogether for the dramas of Shaw. The mere announcement of his name is sufficient to assure large audiences for at least a week or two. Audiences faithful to Shaw not only turn out in numbers but they are always prepared to snicker loyally.

It took some loyalty to keep those who did turn out on Monday snickering with any enthusiasm. One of the dull scenes ever known to the contemporary theatre used to come in the second act of "Fanny's First Play," when the boy was put on the table and rolled about by his family. It was one of those episodes intended to be humorous that failed so completely as to impart to every spectator a personal sense of mortification at the wholly piffing event of the effort. There had been nothing for several years so completely futile from the pen of Shaw or any other dramatist worthy of the name. But it has arrived in "Great Catherine." When Miss Kingston was compelled to tickle the prostrate Leslie Austen, the impotent struggle for fun could not more completely fail. Again the spectator feels that sickening sense of personal disappointment that such a playwright as Shaw could be responsible for the silly episode which ends "Great Catherine." Leslie Austen, as the young English officer, laughed immoderately because it was his business to whenever the sovereign stuck her toe between his ribs. But the rest of the audience was solemnly silent.

Much in "Great Catherine" is entertaining, and such lapses as the dullness of the final scene and the long drawn out drunkenness of *Patomkin* do not altogether deprive the play of its pleasant interludes. Yet the sacred name of Shaw is altogether necessary to carry it. There is so much hypocrisy about Shaw—all the Ibsen cult seems to have been inherited by him now that the burden of carrying on the old mania became too strong—that the perfect Shavian would be bored to extinction rather than admit that the Master could be dull. Perhaps even "The Inca of Peru" in which the genius of Shaw soars so high as to achieve such a brilliant flash of humor



ELSIE FERGUSON in "SHIRLEY KAYE"

Lord Dunsany's "The Queen's Enemies" were acted within reach of the theatregoing public. Lord Dunsany will soon have to beg to be saved from his friends. Certainly he could never have desired all the cackle and flutter that his little plays have produced. The larger part of this overblowing, which is bound to react most disadvantageously on the interesting theatre of the Irish writer, is the result of the pilgrimages to the newspaper offices made by a grave and prematurely aged young man who looks benignly on the world through a pair of spectacles, and most conscientiously imposes on the good offices of his friends on behalf of an itinerant theatre in which he owns a fractional interest. Much of the Dunsany boom is due to the activity of this youthful impresario.

So there is inevitable disappointment on the part of those who might find only delight in the poetic and imaginative beauty of the text had they not been misled by the hopeless overblowing of this author's plays to expect much more than they in reality contain. "The Queen's Enemies" is very slight. What it would be without the beauti-

such an elaborate effort would damage the splendid impression made by the rest of the piece. But nothing of the kind happened. Mr. Sullivan did his work so well that he may ultimately be able to represent the apotheosis of the last act of "Goetterdaemmerung" which nobody has yet succeeded in doing in spite of the efforts of all the Buchensteindirektoren in Germany.

When the signal came for the dumb servant to unloose the rates leading into the river, the audience saw through the aperture moonlight shimmering on the water. Thence by a remarkable use of lights the waves seem to begin to fall over the lower level of the windows. Then the sound of water falling in volume with its rush and splatter filled the ear as the darkness blotted out the scene. But the imagination had been immensely stimulated by the original means of solving a difficult problem in stagecraft.

## PLAYS FOR XMAS WEEK.

Native and Foreign Novelties to Be Seen.

Maude Adams will begin her annual engagement at the Empire Theatre tomorrow night, presenting for the first

## YVONNE GARRICK AT THE THEATRE FRANCAIS

can life. In "Shirley Kaye" Miss Ferguson, enacting the role that gives the play its title, is shown as the spirited daughter of an old New York family. The scenes are laid in a smart colony on Long Island. Shirley Kaye has a will of her own and a knack of achieving whatever she sets out to accomplish. How she obtains the mastery of a difficult situation involving high finance and how she successfully conducts her own love affair are told in the four acts. "Shirley Kaye" is a play of contrasted Eastern and Western types. Klaw & Erlanger have surrounded Miss Ferguson with a company including Lee Baker, William Holden, Mrs. Jacques Martin, Kitty Rogers, Ronald Hyman, Corinne Barker, George Backus, Ethel Winthrop, Victor Benoit, Helen Erskine, Douglas Paterson, William Lemoine and Lawrence Wood.

After an absence of two years and a half from the stage, Adolf Philipp, the well known author and composer of "Alma," "Adèle," "The Midnight Play" and "The Girl Who Smiles," will appear on Monday at the Yorkville German Theatre on East Eighty-sixth street. He will act the principal part in his latest musical comedy, "Sodie from Riverside Drive."

Mr. Philipp will be assisted by Miss Gizi and an excellent company of players, including Emil Beria, Lottie Engel, Willie Frey, Eugen Hohenwarth, Dora Bregowska, Louis Felt, Lieschen Schumann and others. "Sodie from Riverside Drive" is said to be funnier than Adolf Philipp's "Alma," which was also created at Eighty-sixth street when Adolf Philipp managed the Winter Garden on Eighty-sixth street.

"The Yellow Jacket" was given to the world through the medium of a matinee performance at the Fulton Theatre four years ago, Mr. and Mrs. Coburn reintroduced the play to New York also through a matinee performance at the Cort Theatre Nov. 9 last, and it will be by means of a matinee to be given this Christmas Day that the play will inaugurate its recently acquired possession of the Harris Theatre. Through a sequence of unusual and therefore interesting happenings "The Yellow Jacket" has thus established a close alliance with the contemporary matinee. The success of its matinee series at the Cort Theatre, a series limited to the original play, then extending to twenty-six, and ceasing only when the Harris Theatre had been acquired for evening as well as for matinee performances is indubitably responsible for the matinee mania now disclosing itself at various Broadway playhouses. Manager after manager, incredulous at first that the public could be interested sufficiently in any play to snatch afternoons and even mornings from busy days, has made actual though reluctant acknowledgment that the play itself is the thing that tells, and that the pres-

time here "A Kiss for Cinderella," by Sir James M. Barrie. He calls it "a fairy in three acts," and Miss Adams appears as a London waltz. Sir James has woven the old Cinderella story into a tale of extremely modern instances, and for the heroine he has drawn a character said to be as touching and exquisite as it is fantastic and imaginative.

In Miss Adams's company are Norman Trevor, Morton Seltin, David Torrence, Robert Peyton Carter, Fred Tyler, Dallas Anderson, Wallace Jackson, Katherine Brook, Angela Ogden, Ada Bonnell, Madeleine Leslie, Theodora de Comb, Miriam Bapista, Elizabeth Kennedy, Edith Alden and others.

Klaw & Erlanger will present Elsie Ferguson at the Hudson Theatre Christmas night in "Shirley Kaye," a comedy of to-day by Hubert Footner. Miss Ferguson was last seen in New York at the New Amsterdam Theatre as *Portia* in Sir Herbert Tree's revival of "The Merchant of Venice." For several years past she has been identified with plays of a serious note, such as "Margaret Schiller" and "Outcast." In the present instance she returns in a distinctly up to date play of Ameri-



YVONNE GARRICK AT THE THEATRE FRANCAIS



NORA BAYES, WHO IS SINGING OF THE ELTING THEATRE

entation can successfully be separated from the trappings of customary managerial methods.

Full provision for all classes of matinee goers has been made in the plans for the Harris Theatre, where in addition to the Saturday afternoon performances, at the same prices as those for the evening, there will be given matinees on Wednesdays and Thursdays at popular prices. Of course, matinees will be given on both Christmas and New Year's days.

The holiday matinees for children, which Alice Minnie Hertz, Katharine Lord and Jacob Henner have announced for Christmas and New Year's weeks will begin the day after Christmas at the Coburn & Harris Theatre and will run Tuesdays, Thursdays, Fridays at 2:45 P. M. and Saturdays at 10:45 A. M. Three one act plays will be given at each performance, "Editha's Burglar," a dramatization of Frances

**A PLAY A WEEK.**  
GARRICK—"Patagonia," a comedy in four acts by Maurice Hennequin and Felix Duquesnel, will be presented by the Theatre Francais, with Yvonne Garrick in the leading feminine role and Paul Leyssac in the role of the young husband. Claude Benedict will play *Patagonia*. On Friday "L'Alibi Constantin" will be presented.

**IRVING PLACE—"The Seventh Day,"** by Schanzer and Welisch, with Margaret Christians, Aranka Elen, Grete Felsing, Edward Kepler, Christin Rub and Hanns Unterkircher in the principal parts. Children's matinees of dramatized Grimm fairy tale "Frau Holle."

**BANDBOX—"The Belle of the Beach,"** Berlin musical comedy, with Ellen Dulossy, Kaethe Herold, Heinz Lingen and Ernst Robert.

**STANDARD—"The House of Glass,"** by Max Marcin, with Mary Ryan and others of the original company, will be the Christmas week attraction, with Christmas Day matinee.

**BRONX OPERA HOUSE—**Julian Eltinge in "Cousin Lucy," musical comedy written by the late Charles Klein, will come to The Bronx for the holiday week with his original company and \$10,000 wardrobe.

## MAUDE ADAMS in "A KISS FOR CINDERELLA"

Hodgeon Burnett's story of the same name, "The Travelling Man," a miracle play by Lady Gregory, and "Merry Christmas," Dashiell's fantasy by Mary Austin. Three plays represent a variety of interests that will appeal to children of all ages and to young people and grownups as well. The plays are presented by an all professional company, including Mary Shaw, Otto Kruger, Charles Newcombe, Bronwen Chubb, Dorothy Nichols, A. Alphonse, Gerald Pring, Edward Sedan and Fred Martine. There is one child in each play and these parts are played by Irene Reis, Constance Bernstein and Arthur Le Vie.

When the crook play is spoken of as a modern and perhaps degenerate thing the old playgoer smiles as he thinks of "Editha's Burglar." "Editha's Burglar" as played at the Coburn & Harris in a dramatization of Hodgeon Burnett's story of the same name, R. H. Stetham and Elsie Leslie played it as a three act play at the old Lyceum Theatre in 1887. "Little Elsie" is now playing grandes dames' Della Fox appeared in it in St. Louis and the middle West several years before the Joseph Grismer in his youth romped up and down the Pacific coast burgling and reforming six nights a week and two matinees for "quite some time." Robert Hillard, now in comfortable middle age, was the youthful burglar at one time and John Barrymore, who is just getting tired of juvenile roles, must have been one of the youngest of the burglarious brotherhood. The secret of the perennial popularity of "Editha's Burglar" was well put by Otto Kruger, who will play the part this time, when he said it was a part audiences were bound to like because people would rather see on the stage a bad boy who became good than a boy who had been good all the time. Add to that the fact that the reformation is effected through the faith of a child and the long life of "Editha's Burglar" needs no further explanation.

**TWO COMING CINEMAS.**  
Great Promises of the Two Important Picture Plays This Week.  
Based on the life of the immortal Joan of Arc, a motion picture production in ten parts, entitled "Joan the Woman," directed by Cecil B. De Mille, with Geraldine Farrar in the role of Joan, will begin an engagement of indefinite length on Monday night in the Forty-fourth Street Theatre. Although Miss Farrar a year ago acted in three short plays, she has been under Mr. De Mille's direction in the Lasky studios, "Joan the Woman" will mark her first appearance as the star in a cinema drama of length sufficient to comprise an entire evening's entertainment.

There is timeliness about the story of Joan of Arc, as it has been reported frequently from France that public interest in the Maid of Orleans never was so keen as at the present moment. Although the story of "Joan the Woman" written for the screen by Louis Mercanton, has been carefully guarded, it is said that Mr. De Mille and Miss Farrar have touched upon this feature of modernism in relating one of the most fascinating stories of medievalism.

All the scenes of the picture were made last summer in California. Miss Farrar having spent more than four months in the motion picture colony, as to the historical accuracy of costumes, armor, heraldry, buildings and the personnel, that portion of the production was in the hands of Willfred Buckland, formerly of the artistic staff of David Belasco. Mr. Buckland and Mr. De Mille for two years have worked side by side in the Lasky studios, and the assembling of material for "Joan the Woman" consumed many months of that time.

Nothing more strikingly portrays the historic Joan than the "Joan the Woman" has been staged than mention to the members of the cast. The hero is played by Wallace Reid, who was the Don Jose in Miss Farrar's film production of "Carmen"; Hobart Bosworth as *La Hire*; Theodore Roberts as *Chouchon*; Raymond Hatton as *Kenneth VIII.*; Charles Clary as *La Tremouille*; Hugo R. Koch as the Duke of Burgundy; H. B. Carpenter as *Jaques d'Arc*; Marjorie Daw as Katherine; Joan's sister, and William Elmer as *Guy Tournes*.

"Twenty Thousand Leagues Under the Sea," an eight part feature photodrama of romance and thrilling adventure based upon Jules Verne's fascinating novel of the same name, originally published over forty years ago, will have its first New York showing at the Broadway Theatre to-night when it begins an engagement of indefinite length under the management of the Universal Film Manufacturing Company, which produced the picture.

Verne's story, which at the time of its first publication was considered highly imaginative and quite impossible, has to do with the daring deeds of his hero, Captain Nemo, who about the time of a civil war invented a submersible craft with the purpose of avenging a personal wrong. The vessel became the terror of the ocean, and in this, the first subsea photo drama ever produced, the scenes open with the despatch of a United States frigate to destroy the "monster." The frigate is sunk by Captain Nemo, who rescues the only surviving four and keeps them prisoners, not, however, without showing every courtesy and displaying to them the mysteries of the deep. Here follows an intimate series of scenes of the wonders of the sea. There is submarine vegetation waving freely upon the bed of the ocean defying the terrors of man eating sharks, the rescue of a pearl diver from the clutches of a giant octopus and many other exciting exploits, the photography of which was made possible by the wonderful invention of devices by the Williamson brothers. The picture takes on its romantic trend in scenes laid on the "Mysterious Island," where a young officer of the United States aerial service lands owing to an accident to his dirigible balloon and meets a beautiful princess. The two are eventually rescued by Captain Nemo, who recognizes in the princess his daughter, who was abducted some years before.

## WHERE WAS ANNA BORN?

The Fair Divette Says It Was in Paris.

Seven cities claimed the honor of being Anna's birthplace. There is the same uncertainty concerning Anna Held's birthplace as there is concerning the actress's own words in rather violent protest: "No, no, no, I was not born in Belgium nor in Indiana or Warsaw. I have been asked that same question so often that I almost become at times what they call peevish. I have been asked if I was not born in Poland or London or Alsace-Lorraine. Why should I have been born in any one of

those places? My father and mother were living in Paris. I was born in Paris. Volla! that is settled. "My father was a glove manufacturer in the Fourth Arrondissement of Paris. We were not rich, nor were we at the time I can first remember very poor. When I was 9 years old my father became ill. The glove business without his supervision grew smaller and smaller. Finally the last of the six or seven glove makers who worked in the shop were gone. Then my parents opened up a restaurant. It seemed to serve no other purpose than to enable me to stay about in the kitchen and taste all the good things and learn how they were made. The lessons were excellent. I am still a good housekeeper. When I have no cook I can myself prepare my dinner. "My father's health grew worse and we became poorer and poorer. At last I had to find work. I went to the Latin quarter after school, got the plumage, took them home and at night sewed them. In the morning I carried them back to the quarter and hurried off to school. Then I worked in a shop where we made fur caps. There it was I used to sing the songs I had learned at home."

Miss Held told of her father's death and of her mother becoming an invalid. She thought of some relatives in London, and they moved there. They had a little room in a building next door to the Princess Theatre. One day as she passed, one of the managers, knowing that her mother was very sick, asked her if she did not want to go on the stage.

**Mary Ryan in "The House of Glass"**  
Phot. © by Ira Hill Studio  
There is a timelessness about the story of Joan of Arc, as it has been reported frequently from France that public interest in the Maid of Orleans never was so keen as at the present moment. Although the story of "Joan the Woman" written for the screen by Louis Mercanton, has been carefully guarded, it is said that Mr. De Mille and Miss Farrar have touched upon this feature of modernism in relating one of the most fascinating stories of medievalism.

All the scenes of the picture were made last summer in California. Miss Farrar having spent more than four months in the motion picture colony, as to the historical accuracy of costumes, armor, heraldry, buildings and the personnel, that portion of the production was in the hands of Willfred Buckland, formerly of the artistic staff of David Belasco. Mr. Buckland and Mr. De Mille for two years have worked side by side in the Lasky studios, and the assembling of material for "Joan the Woman" consumed many months of that time.

Nothing more strikingly portrays the historic Joan than the "Joan the Woman" has been staged than mention to the members of the cast. The hero is played by Wallace Reid, who was the Don Jose in Miss Farrar's film production of "Carmen"; Hobart Bosworth as *La Hire*; Theodore Roberts as *Chouchon*; Raymond Hatton as *Kenneth VIII.*; Charles Clary as *La Tremouille*; Hugo R. Koch as the Duke of Burgundy; H. B. Carpenter as *Jaques d'Arc*; Marjorie Daw as Katherine; Joan's sister, and William Elmer as *Guy Tournes*.

"Twenty Thousand Leagues Under the Sea," an eight part feature photodrama of romance and thrilling adventure based upon Jules Verne's fascinating novel of the same name, originally published over forty years ago, will have its first New York showing at the Broadway Theatre to-night when it begins an engagement of indefinite length under the management of the Universal Film Manufacturing Company, which produced the picture.

Verne's story, which at the time of its first publication was considered highly imaginative and quite impossible, has to do with the daring deeds of his hero, Captain Nemo, who about the time of a civil war invented a submersible craft with the purpose of avenging a personal wrong. The vessel became the terror of the ocean, and in this, the first subsea photo drama ever produced, the scenes open with the despatch of a United States frigate to destroy the "monster." The frigate is sunk by Captain Nemo, who rescues the only surviving four and keeps them prisoners, not, however, without showing every courtesy and displaying to them the mysteries of the deep. Here follows an intimate series of scenes of the wonders of the sea. There is submarine vegetation waving freely upon the bed of the ocean defying the terrors of man eating sharks, the rescue of a pearl diver from the clutches of a giant octopus and many other exciting exploits, the photography of which was made possible by the wonderful invention of devices by the Williamson brothers. The picture takes on its romantic trend in scenes laid on the "Mysterious Island," where a young officer of the United States aerial service lands owing to an accident to his dirigible balloon and meets a beautiful princess. The two are eventually rescued by Captain Nemo, who recognizes in the princess his daughter, who was abducted some years before.

The picture concludes with graphic scenes of an empire beyond the seas with Nemo's oath fulfilled. Nearly two thousand people were employed in the making of the picture.



Anna Held in "Follow Me"

The company which was playing at the Broadway Theatre when I travelled with it. After our engagement there my associates returned to London, but I remained in Amsterdam, singing chansons in the music halls. From Amsterdam I went to Rotterdam, where I sang for several months. Then I visited Christiania, The Hague and the larger cities of Germany.

"From the time I started singing in Amsterdam I made my own living—and I was only 15 years old. When a year older I felt that it was time for me to advance on Paris. Though I expected costars, I found none. I sang at El Dorado, and later at La Scala, where I was engaged for the reviews. And all the time I was working hard. I took singing lessons from the teacher of Calvé and had diction lessons from another famous teacher. Soon I received an offer to sing at the Palace in London. I sang French songs. Mr. Hutchinson, one of the directors, asked me to sing an English number and transported for me a little song I had sung at the Wintergarden, Berlin, under the title of 'Won't You Come and Play Wig Me?'"

"Mr. Hutchinson, Zieffeld, Jr., and Charles E. Evans were at the Palace one night and heard me sing it. The next morning they called at my house and asked me if I wanted to go to America. I asked them what I thought was a prohibitive price, but they accepted it. I sang in America. I sang at the Palace Matchless and Broadway and sang 'Won't You Come and Play Wig Me?'"

"Since then I have appeared in this country in a number of musical plays, including 'The Yellow Jacket,' 'A Kiss for Cinderella,' 'Editha's Burglar' and 'The House of Glass.'"

## Current Productions.

Astor, "Her Soldier Boy"; Bandbox, "Die Schone von Strande"; Booth, "Little Lady in Blue"; Brough, "Getting Married"; Bramhall, "Keeping Up Appearances"; Casino, "Follow Me"; Century, "The Century Girl"; Coburn & Harris, "Captain Kidd, Jr."; Comedy, the Washington Square Players; Cort, "Upstairs and Down"; Criterion, "Major Pendennis"; Eltinge, "Cheating Cheats"; Empire, "A Kiss for Cinderella"; Forty-eighth Street, "The Thirteenth Chair"; Fulton, "The Master"; Gaiety, "Turn to the Right"; Garrick, "Patagonia"; Globe, "The Harp of Life"; Harris, "The Yellow Jacket"; Hippodrome, "The Big Show"; Hudson, "Shirley Kaye"; Irving Place, "Der Seltsame Tag"; Knickerbocker, "The Music Master"; Little, "Pierrot the Prodigal"; Longacre, "Nothing But the Truth"; Lyceum, "Millie-A-Minute"; Kendal, "Manhattan Opera House, 'Ben-Hur'; Maxine Elliott's, "Catherine the Great"; Neighborhood Players, "The Married Woman"; New Amsterdam, "Miss Springtime"; Park, "Little Women"; Playhouse, "The Man Who Came Back"; Princess, "Portmanteau"; Punch and Judy, "Treasure Island"; Republic, "A Damsel of the Gods"; Forty-fourth Street, "The Lady 31"; Winter Garden, "Show of Wonders."

Motion Pictures—Broadway, "Twenty Thousand Leagues Under the Sea"; Liberty, "Intolerance"; Republic, "A Damsel of the Gods"; Forty-fourth Street, "The Lady 31"; Winter Garden, "Show of Wonders."



FOUR SIRENS IN "THE YELLOW JACKET" AT THE HARRIS THEATRE.

as the rise and fall of a mustache by means of a string concealed in the waistcoat of the *Joan*—perhaps even this specimen of Shaw's humor does not even here the faithful!

Certainly the few representations at a little theatre far down town did not shake the public interest in two plays by the greatest English playwright of the day. So there must be some other reason that kept the public away from the theatre when these two pieces and

## THE MIDNIGHT FROLIC.

The new feature of Ziegfeld's Midnight Frolic on the roof of the New Amsterdam Theatre is Officer Vokes and his inebriate dog, Don. The established favorites include William Rock and Frances White, Eddie Cantor, Bird Millman, Claudius and Scarlet, Sybil Carmen, Adelaide Bell, Lawrence Haynes, Alice Thomas, Mabel Ferry and Jud Brady's collies.